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Everest: The Mountain Comes to the Theaters

As you read this, one of the most anticipated LF films ever made will be opening in the industry's largest "simultaneous" release to date. ***Everest*** from **MacGillivray Freeman Films** opens at 31 theaters in its first week (March 6 – 13), with 41 more in MFF's premiere "window" of March through May. As we went to press, a total of 100 bookings had been announced.

The world premiere of *Everest* will be held at Boston's **Museum of Science** on Wednesday, March 4, opening to the public there two days later. It will also be featured at the **Euromax Filmmakers Symposium** in Brussels on Saturday, March 7. (See *MaxImage!* Feb. 1998.)

The 44-minute film depicts the efforts of **Ed Viesturs, Araceli Segarra**, and **Jamling Tenzing Norgay** to reach the roof of the world in May, 1996. Viesturs is an Everest veteran who has reached the summit three times, Segarra is attempting to be the first Spanish woman to reach the top, and Norgay is literally following in the footsteps of his father, Tenzing Norgay, who, with Edmund Hillary, made the first successful ascent in 1953.

As the team makes its attempt, an unexpectedly severe storm traps several other expeditions near the summit, leading to the deaths of eight climbers. The film recreates some of the events surrounding the tragedy and the rescue, then captures the film team's successful summit attempt two weeks later.

Co-director **David Breashears**, the first American to summit Everest twice, and Austrian filmmaker and mountaineer **Robert Schauer** also achieved the summit, but they remain behind the camera, and are not seen or mentioned in the film.

Everest is co-directed by Breashears, **Greg MacGillivray**, and **Steven Judson**, co-written by Judson and **Tim Cahill**, and co-produced by MacGillivray, Breashears, Judson, and **Alec Lorimore**. The film is narrated by actor **Liam Neeson**, and features music by **George Harrison**, **Steve Wood**, and **Dan May**. (A review of *Everest* will appear in the April issue of *MaxImage!*)

Origins

MacGillivray first visited Nepal in 1980, and conceived a film on the cultures, geology, and geography of the Himalayas about ten years ago. That project proceeded by fits and starts, then languished until he met Breashears in the summer of 1994. MacGillivray realized that Breashears combined the climbing and filmmaking experience that would be needed to get a giant 15/70 camera to the top of Everest.

Although Breashears knew little about the format, he agreed to consider the project. From the start, he expected to persuade MacGillivray that shooting in 35mm at the summit – which has not been done to this day – would be sufficient. However, at the ISTC

*(See **EVEREST** on page 6)*

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ISTC Mid-Winter Meeting

The **International Space Theater Consortium** (ISTC) held its Mid-Winter Meeting in Fort Lauderdale from Thursday, February 5 to Saturday, February 7. The annual conference planning session, open only to committee members, kicked off with a dinner reception hosted by the **Museum of Discovery and Science** on Thursday evening.

On Friday morning, ISTC president **Jeffrey Kirsch** welcomed participants in the All Members Meeting, the highlight of which was the presentation by **Ray Lord** of **Science World, British Columbia**, of a check for US$270,000, profits from the 1997 conference in Vancouver. Lord explained that registration, participation in the trade show, and advertising revenues had all been higher than anticipated, making the meeting the most profitable ever held.

Truett Latimer gave the Treasurer's Report, which, not surprisingly, showed the organization to be in sound financial condition, with assets of $675,000 and liabilities of $85,000, for a total equity of $590,000. (Complete details of the Treasurer's report are available from the ISTC on request.)

Gary Blom, president of **Cinema Plus, Pty. Ltd.**, and host of the September conference in Sydney, described the charms of Sydney and of Australia generally, and reported that arrangements were nearly finalized with Qantas and Air New Zealand for special airfares for conferees. The fall meeting will have an Olympic theme, with much of the conference to be held at sites that will be used in the 2000 Olympics. Blom encouraged members to try to spend additional time Down Under, before or

*(See **MID-WINTER** on page 8)*

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MaxImage!

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Absolutely nothing about Bill or Monica in this issue!

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Shindler's Site

by Marty Shindler

Water water everywhere...but digital, not drink, to paraphrase Coleridge. These days, thanks to the many computer graphics tools available, it is hard to tell where the real water leaves off and the digital water begins.

Water and other "atmospheric conditions" play important roles in many LF and conventional films. *Amazon, Into the Deep, Living Sea, Whales* to name only a few of the most recent LF examples. And of course, James Cameron's blockbuster, *Titanic,* on the conventional side.

It is probably safe to say that every film includes scenes that the director would like to fix. Perhaps there was too much cloud cover. If only it had been windier, the story point would have been better emphasized. Or maybe it was *too* windy to get the shot. The water was too choppy. Or not choppy enough. In the end, since the shot is essential to the story and reshooting is not an option, it stays in the film. But it has to be fixed.

Two new digital tools are now available to help create and effectively integrate atmospherics into motion pictures. The products are *RenderWorld™* and *Digital Nature Tools™* from Arete Image Software.

The programs, which are plug-ins for products from SoftImage and Alias/Wavefront, can be used to create authentic-looking water effects – from pools to vast oceans – as seen from above or below the surface. Additionally, the tool kit includes ripples, sprays, and ship wakes, the latter based on a complex formula incorporating actual hull geometries. Atmospheric effects include sky, fog, and all kinds of clouds.

Digital Domain used the software very effectively in a variety of challenging shots in *Titanic*. The planning began well over a year ago, as Digital Domain's technology team worked closely with Arete's developers and physicists to create custom code for several essential shots.

Rob Legato, the film's Visual Effects Supervisor stated, "Arete's *RenderWorld™* software allowed me to create shots for *Titanic* that could not have been done in any other way. I couldn't have shot a water plate by any conventional means and match frame for frame the type of shots we wanted to create. Arete's software basically became an instant second unit where I was able to specify the exact lens, the camera movement, the time of day, the type of reflection – all instantly – avoiding the need of actually going out and shooting plates."

The goal of the production was to make all of the views of the ship, whether shot from miniatures or the 9/10-scale replica, look like a real ship in a real ocean from every point of view. In case you are the only human who has not yet seen *Titanic*, the water shots bring new meaning to the word 'seamless.'

The software has also been used for *Devil's Advocate*, *The Fifth Element*, and, not surprisingly, *Waterworld*.

Considering the importance of atmospherics in LF production, realistic water is a welcome addition to the filmmakers' tool box, alongside digital compositing, focus enhancements, painting, and animation. Although digital atmospheric enhancements have not yet been used in an LF film, that will change as the directors, producers, and financiers become more accustomed to digital production. The evolving marketplace demands it. When will you use these tools?

Marty Shindler is a freelance industry consultant who provides a business perspective to creative and technology companies. His involvement with digital technologies has included work Industrial Light & Magic, Cinesite/Kodak and The Jazz Media Network. shindler@aol.com.

Marketing Opening at Science World, BC

Science World, British Columbia has an opening for Director of Marketing and Communications with the following responsibilities:

"Manages the development and implementation of revenue generation programs within the overall organizational marketing plan. Maximizes operating revenues derived from a wide variety of services and products, including school and group tour attendance, facility rentals, camp-ins, membership programs/services, and Science World Enterprise initiatives.

"Qualifications: A minimum of three years' experience in a tourism/hospitality or group sales position. Strong general tourism industry background with previous experience in tour packaging, and facility rental sales. Experience in a community recreation, educational museum or major attraction venue would be an asset. Excellent written, verbal, and overall presentation skills required along with superlative organizational skills in a fast paced, results oriented environment. An undergraduate degree or diploma in marketing and/or tourism management preferred."

Candidates should fax their resumés to **Louise Beasley** at (604) 682-2923 by mid-March.

CORRECTIONS

In a February Shorts item we gave an incorrect release date for *Olympic Glory*. The film will open in November, 1998.

In the same piece we mistakenly referred to OG writer Thomas Keneally as Tim.

We regret the errors.

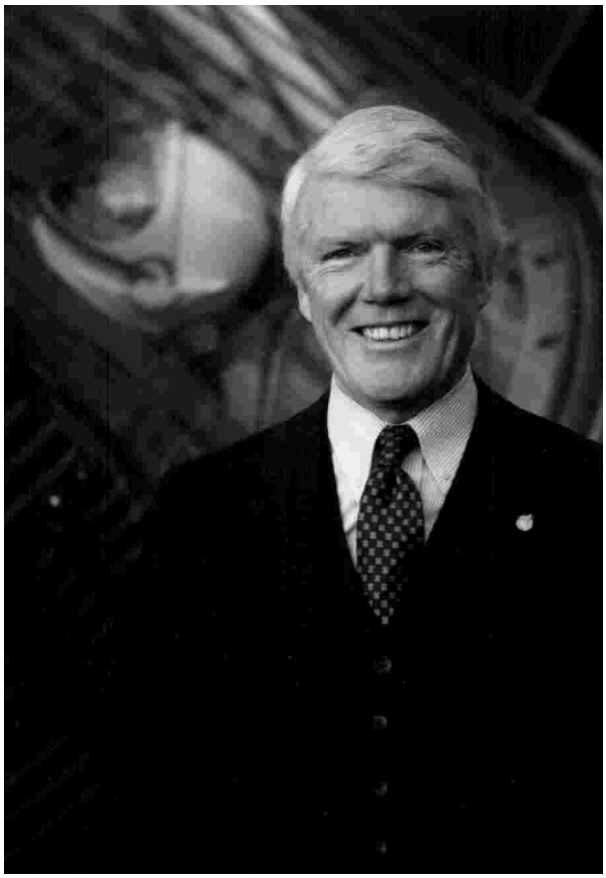
In Memoriam: Brian M. Duff

Brian M. Duff, best known in the LF industry for his work on the National Air and Space Museum's films, *The Dream is Alive*, *On the Wing*, and *Blue Planet*, died at his home in Washington, DC, on January 14 at age 70. He had lymphoma.

In 1983, as NASA's Associate Administrator for Public Affairs, Duff was instrumental in building the partnership between NASA, NASM, Imax Corporation, and Lockheed Corporation to make *DIA*, the first LF film shot in space. Then in 1984 he joined NASM as Associate Director of External Affairs, where he oversaw the film's completion and release.

The director of *DIA*, Graeme Ferguson, recalls that in overcoming the numerous obstacles to making a film in space, Duff "was always part of the solution." Bayley Silleck, who directed *OTW* for NASM, says that "You really felt special around Brian. Brian made you feel that you were all engaged in something very important. He probably made everybody feel that way." Many contacted for this article spoke of Duff's enthusiasm; according to Toni Myers, editor on *DIA* and *BP*, "Brian was the best cheering section you could ever want."

Duff was born in Ottawa, Canada, graduated from the University of Michigan, and served in the U.S. Navy. Early in his career he was a reporter for newspapers in Michigan and California, and for the Associated Press. In 1963 he began a distinguished career as a Washington public affairs official, joining NASA as Director of Public Services, in which post he served until 1968. From 1968 to 1969 Duff was Vice President of the National Urban Coalition, returning to NASA in 1969 to direct public affairs for the Manned Space Center in Houston.



In 1970 he was a member of the NASA team that received the Presidential Medal of Freedom for the dramatic rescue of the Apollo 13 moon mission.

He held public affairs positions at the Department of Health, Education, and Welfare and at Amtrak between 1971 and 1980, after which he returned to NASA as director of public affairs in Washington. He served in this capacity until moving to NASM in 1984.

After retiring from NASM in 1990, Duff was a consultant for Aurora, a company that produced remotely operated high-altitude aircraft.

Duff is survived by his wife, Sandra Hazen, and their son Nicholas Duff Hazen, 16; two sons by his first marriage, Kevin C. Duff, and Cameron E. Duff; and a brother, Dean. A son from his first marriage, Colin Duff, predeceased him.

1998 Conferences

March 5 – 8
Euromax Large Format Filmmakers Symposium
London, England and Brussels, Belgium
+44-1274-770-199 voice
+44-1274-770-217 fax

March 9 – 12
ShoWest '98
Las Vegas, NV, USA
310-657-7724 voice
310-657-4758 fax
www.showest.org

May 10 – 14
American Association of Museums
Los Angeles, CA, USA
202-289-1818 voice
202-289-6578 fax
www.aam-us.org

May 13 – 16
Large Format Cinema Association
Los Angeles, CA, USA
209-447-2726 voice
209-951-8113 fax
www.lfca.org

June 12 – 16
ShowBiz Expo West
Los Angeles, CA, USA
203-840-4800 voice
203-840-9416 fax
www. showbiz.reedexpo.com

July 19 – 24
SIGGRAPH
Orlando, FL, USA
312-664-6610 voice
312-245-1083 fax
www.siggraph.org

September 10 – 15
International Space Theater Consortium
Sydney, Australia
619-515-0619 voice
619-231-8971 fax
www.istcon.org

September 24 – 26
Showbiz Expo East
New York, NY, USA
203-840-4800 voice
203-840-9416 fax
www. showbiz.reedexpo.com

October 17 – 20
Associationn of Science-Technology Centers
Edmonton, AB, Canada
202-783-7200 voice
202-783-7207 fax
www.astc.org

November 17 – 21
International Association of Amusement Parks and Attractions
Dallas, TX, USA
703-836-3800 voice
703-836-4801 fax
www.iaapa.org

THE BIZ

DEALS

EMC and WCPI form MegaMax

Educational Marketing Concepts, Inc., and **World Cinemax Productions, Inc.**, merged in February to become **MegaMax Systems, Inc.** The new company will develop, finance, produce, and distribute, LF films, the first of which will be ***Olympic Glory***, about the 1998 Winter Olympics in Nagano, now in production. EMC's Wayne, PA, offices become headquarters for MegaMax, with WCPI's Willows, CA, home serving as the company's west coast base.

Through its distribution division, headed by VP of Distribution **Scott Memmott**, MegaMax will distribute *Olympic Glory* and ***Zion Canyon***, WCPI's destination film for its theater at Zion Canyon National Park. The company also anticipates distributing films made by other producers.

MegaMax inherits WCPI's two destination theaters, the Iwerks 15/70 theater at Zion Canyon and the 5/70 theater at Pier 39 in San Francisco, and will develop additional theaters. The first of these will be in Gatlinburg, TN, near the entrance to the Great Smokey Mountain National Park, which is set to open in April 1998.

The 700-seat theater, built as an IMAX® theater in the late seventies, closed after two years of operation and has only been used sporadically since. MegaMax has completely refurbished it, but has not yet determined the format or manufacturer of the projection system to be installed. The company claims that at 90 x 120 feet (27 x 36 m) its screen is the largest in North America and second largest in the world. Memmott says a destination film on the Great Smokey Mountains may begin shooting as early as this summer.

MegaMax is a Safeguard Scientifics Partnership company. Safeguard is a NYSE-listed company (symbol: SFE) that invests in growth companies.

Imax, Famous Players: 10 theaters

Imax Corporation announced in early February that it had signed an agreement with Canadian exhibitor **Famous Players** (a subsidiary of **Viacom, Inc.**) for 10 IMAX 3D theaters. The theaters will be built in new and existing FP cinemas in Canada over the next five years, the first two in Toronto's Festival Hall complex and the Colossus in Vaughan, ON. The latter, a 4,800-seat 18-plex, will open by the end of 1998 and the former, the 4,300-seat 14-screen Paramount Theater, will open in May 1999.

The majority of the systems provided under this deal are expected to be Imax's SR projectors, although more popular locations may receive the standard IMAX 3D system. According to Imax, the agreement provides Famous Players with certain rights of exclusivity in Canada.

The deal strengthens Imax's connection to Viacom, which also owns **Paramount.** Imax and Paramount have been in discussions about a "Star Trek" IMAX 3D film for more than a year.

Imax subsidiary suing Iwerks

Iwerks Entertainment announced that it is being sued by **Imax** subsidiary **Ridefilm Corporation** in the U.S. District Court of New York for alleged violation of the Sherman and Clayton Anti-trust Acts in Iwerks' pending merger with **Showscan Entertainment**. The complaint alleges that the merger would create a monopoly and hamper Imax's ability to compete in the motion-simulation market.

Some industry observers believe that the suit may be payback for Iwerks' pending suit against Imax over claimed unfair practices in the LF business. Iwerks CEO **Roy Wright** denied that there was any similarity between the two situations. Quoted in *Hollywood Reporter*, Wright said, "There's so many people in [motion] simulation I don't even know where they're coming from. The universe in large-format exhibition is substantially smaller.... There are only two major players: Imax and Iwerks."

In a press release, Iwerks asserts that the suit is without merit, and says that it "intends to vigorously defend itself." Showscan CEO **Dennis Pope** said he expects the deal to be completed in the last half of March.

nWave, Iwerks partner on E3D

nWave Pictures, Inc., and **Iwerks Entertainment** have joined forces in the production and distribution of nWave's LF 3D film, ***Encounter in the Third Dimension,*** now in production in Brussels (see *MaxImage!* Feb. 1998). nWave will distribute the film in 15/70 and Iwerks will distribute to 8/70 theaters. The film, directed by **Ben Stassen**, will open in the fall of 1998.

Iwerks to tour Power Rangers

Iwerks Entertainment has developed a simulator ride based on the popular "Mighty Morphin' Power Rangers" children's show for Saban Entertainment, the show's creators. "Power Rangers in Space" will tour 15 Wal-Mart locations in the U.S. this month as part of a new promotional effort for the program.

Regal to merge with Act III and UA

Kohlberg Kravis Roberts & Co. and Hicks Muse Tate & Furst Inc. have announced that they will jointly buy **Regal Cinemas, Inc.**, and merge it with Act III Theaters (owned by KKR) and United Artists Theater Circuit (owned by Hicks Muse). The result of the US$1.5 billion deal will be the world's largest cinema chain, with 5,347 screens at 727 theaters in 35 states. Analysts expect the new circuit to use its clout to extract favorable deals from studios and vendors. In June 1997, Regal signed a deal with **Imax Corporation** for ten IMAX 3D theaters.

Imax posts record Q4, year results

Imax Corporation reported record earnings of US$0.24 per share on a diluted basis for the quarter ending Dec. 31, up 50% from the same period last year, and year-end earnings of $0.68 on a diluted basis, an increase of 36% over the previous year. Revenues for the last quarter of 1997

THE BIZ

FILM STOCK

were $54.6 million, versus $37.7 million in the same period of 1996, and annual revenues were $158.5 million and $129.8 million for 1997 and 1996 respectively.

The company also reported signing contracts for 60 IMAX theaters valued at $132 million in 1997, up from 29 theaters in 1996. Sales backlog now stands at $175 million, a record 33% increase over the previous year.

In 1998 the number of IMAX 3D theaters worldwide is expected to grow to 60, nearly doubling the 1997 figure.

McFadgen rethinking Imax rating

Analyst David McFadgen of Toronto firm Griffiths McBurney and Partners is reviewing the "neutral" rating he gave **Imax Corporation** in November. As reported last month in *MaxImage!*, McFadgen was concerned about new Imax accounting practices that he felt boosted current earnings. After a drop in its stock that was widely attributed to McFadgen's rating, Imax has said it will return to its earlier accounting methods.

Iwerks reports Q2 loss

Iwerks Entertainment reported revenues of US$6 million for its second fiscal quarter, ending Dec. 31, down from $10 million in the same quarter last year. This represents a net loss of $3.5 million, but includes one-time costs relating to its pending merger with **Showscan Entertainment**. The per share loss equals $0.29.

Iwerks Cuts Staff

Iwerks Entertainment announced in early February that it had reduced its work force by about 13 percent, to about 131 employees. The company said the layoffs, made necessary by reduced revenues and earnings, were made across all divisions. Chairman and CEO **Roy Wright** said the 20 positions cut "will result in annualized selling, general and administrative savings of more than US$1 million." Previously announced reductions in revenues were attributed to the economic decline in Asia, where sales for the quarter ending Dec. 31, 1997, dropped by about $4 million from the same quarter in the previous year.

Showscan reports Q3 loss

Showscan Entertainment reported a net loss of US$3.3 million for the quarter ending Dec. 31, compared to a loss of $1.2 million in the same quarter last year. Per share loss was 58 cents, compared to 21 cents in the same period of the previous year. Showscan President and CEO **Dennis Pope** attributed the loss to "a significant slowdown in new sales orders and installations since the announcement of the prospective merger with Iwerks Entertainment" and delays in Asian projects. Offsetting this downturn, according to Pope, is the sale of its first Olympic Spirit simulation ride, to be installed in Munich, and its acquisition of 13 ride films, from **Imax Corporation** (2) and **nWave Pictures** (11).

Trocadero hopes to cut losses

Trocadero Plc, whose IMAX 3D theater in London's Piccadilly Circus opened in December to lower attendance than expected, has installed an indoor thrill ride and purchased five pubs in an effort to boost sagging revenues. "Drop Ride" drops 8 riders down 125 feet (40 m) in 1.5 seconds inside the Trocadero building. The ride is being put to its final tests and is expected to open on March 13. The company also bought five bars in London for 10.5 million pounds. According to chairman **John Conlan**, the company is debt-free, and expects to move into the black "some time in 1998."

Goldwater named to Iwerks helm

Charles Goldwater, formerly CEO and President of Mann Theatres, has been appointed Chairman, CEO, and President of **Iwerks Entertainment**. Goldwater replaces **Roy Wright**, CEO and President since July 1995 and Chairman since March of last year. According to the company, Wright will continue to provide "advice and strategic counsel" in the pending merger with Showscan Entertainment.

PERSONNEL

Goldwater headed Mann Theatres from 1995 until its sale last December. From 1990 until 1995 he was Senior VP and General Manager of **Sony/Loew's Theatres**, where he directed the development of Sony's **Lincoln Square** multiplex in New York, which houses the chain's first IMAX 3D theater.

Iwerks also announced its intention to add new positions to its board, expanding it from seven members to eleven. The first new director named is **Charles Moss**, a member of Showscan's board. Iwerks vice-chairman **Don Iwerks** and board member **Dan Tellefsen** will recruit additional directors with the assistance of a professional search firm.

Demkowicz to leave OSC for Disney

Brian Demkowicz, Theater Manager at the **Orlando Science Center** since its opening in February 1997, will soon be taking a full-time position at Disney's new Animal World theme park. Animal World, the fourth of the Mouse's Orlando parks, opens on April 22.

As of March 2, **Nichole Harris** becomes the Technical Manager for OSC's Dr. Phillips CineDome. Harris comes to Orlando from the **Great Lakes Science Center** in Cleveland.

Imax promotes Marshall, Dierkes

In January, **Patricia Marshall** was promoted from Director of Theaters for **Imax Corporation** to VP of Theaters; **John Dierkes** was raised from Director of Commercial Development to VP of Sales.

Everest: The Mountain Comes to the Theaters

*(from **EVEREST** on page 1)*

conference in Poitiers, he saw the camera that **Imax Corporation** had "miniaturized" to 50 lbs. (23 kg) for the Space Shuttle. He realized that a 15/70 camera might actually be made small and light enough to take to the top of Everest. He also came to believe that shooting in the world's largest film format from the top of the world's largest mountain would strengthen his climbing team's resolve. "I started to see that you could have whole team motivated by...having this goal."

The crew worked with **Kevin Kowalchuk** at Imax's camera department to create a camera strong and light enough to be carried to the summit and reliable enough to work in blizzard conditions at –40 degrees. In the summer of 1995 they brought the result to the base of Everest in a trip that, according to Breashears, had two purposes: "I was testing the camera. Greg was testing me." The camera passed its tests, and Breashears began learning the special requirements of the LF medium.

Asked if Breashears was a quick study, MacGillivray insists there is no short cut to understanding the 15/70 format that he feels he himself has yet to fully master. But he grants that "David was a quicker learner" than most. Co-director Judson praises Breashears for not assuming that he knew it all after learning a few basic LF techniques.

While on the "test" trip, Breashears learned that the son of Tenzing Norgay was trying to join an expedition to climb Everest. MacGillivray instantly saw the strong emotional component Jamling's story would bring to the film, and brought him onto the team.

The Climb

MacGillivray gave Breashears, as the film's co-director and the expedition's leader, complete authority over all aspects of the mission. Breashears selected Viesturs as deputy leader to manage all climbing logistics and Austrian Robert Schauer to perform a similar function on the filmmaking side. Throughout the climb, Breashears drew on the extensive mountaineering experience of his entire team in making critical decisions. MacGillivray had made it clear that no film was worth risking a life, and that if they didn't make the summit, the budget and production schedule would permit another attempt the following year.

The MFF team was high on the mountain on May 10, and judged the weather too unstable to attempt the summit. They were at Camp Two on their way down to Base Camp as several other teams headed for the peak and met tragedy. As the disaster unfolded, the MFF team gave the struggling climbers permission by radio to use oxygen and batteries they had cached at Camp Four. Later, they ascended to assist in the rescue of Texas pathologist **Beck Weathers**, who had been left for dead but miraculously survived a night exposed to the mountain's fiercest conditions.

In the aftermath of that disastrous day, the group descended to Base Camp to consider the fate of their mission. Some of the dead had been close friends of Viesturs and Breashears, and the entire team was deeply affected. But they decided they had to stay and make the summit attempt, in honor of their late friends, and to remove the stain that would otherwise be left on the season.

Two weeks later they reached the top of the world.

Telling the Story

The three co-directors all grant that *Everest* is a better film, and has received much more attention, because of the tragedy. But according to Breashears, "We touch on the tragedy only in the way it affected our team. There's not one element of that tragedy in there for the sake of the tragedy. It's about how a guy like Ed Viesturs lost two good friends. And how [Beck Weathers] came down, back from the dead... and gave us a sense of hope." He praises MacGillivray for his sensitivity in handling the subject.

The film also derives emotional power from the story of Jamling's quest for the spirit of his father in the mountain, and from the relationship between Viesturs and his wife of two weeks. **Paula Viesturs**, the expedition's Base Camp manager, anxiously awaits the outcome of the first attempt, then relives that tension as her husband tries again two weeks later. (Some of this part of the story is sacrificed in the 40-minute version made for theaters with tight schedules.)

Everest also incorporates the educational components that institutional exhibitors require. Lessons in geology and plate tectonics are woven into the story, as part of the team's mission is placing a Global Positioning Satellite receiver high on the mountain to measure the growth of the range for geophysicist **Roger Bilham**. A computer graphic sequence depicts the

forces that shove Everest about a quarter of an inch higher every year.

***Everest*, the Campaign**

Everest has been heralded by an unprecedented blitz of paid and unpaid publicity, beginning in the fall of 1996 with an ABC (U.S.) *Turning Point* television documentary about the May 1996 tragedy on the mountain. The program, suggested to ABC by MFF, used LF footage and stills shot by the MFF crew. The following summer, Jon Krakauer's book, *Into Thin Air,* was released to wide critical and popular acclaim, and has remained on bestseller lists ever since. This book, although independent of the film, describes the MFF's team efforts to rescue the stranded climbers.

In October, the National Geographic book, *Everest: Mountain Without Mercy*, documenting the MFF expedition, was released to widespread media attention. Breashears appeared on *The Today Show, Larry King Live, The Charlie Rose Show* and other programs. *Time* magazine devoted six pages to the book and its dramatic photos. A ten-city tour by Breashears was extremely successful, helping the book climb as high as number 18 on the *New York Times* bestseller list.

In January MFF announced a US$5 million deal with the makers of Polartec® fabric to promote *Everest* internationally. Polartec fabrics, manufactured by **Malden Mills**, of Lawrence, MA, were worn by the *Everest* climbing team. A 30-second sponsorship notice appears at the head of the film.

The marketing deal, which supplements the $1.5 million MFF had already committed, will include print and radio advertising in 10 countries and in U.S. magazines such as *Sports Illustrated, Outside*, and *Fitness*. For theaters in several key cities (Boston, Charlotte, Denver, Irvine, Montreal, New York, Philadelphia, Portland, Reno, Seattle, Vancouver, and Washington, D.C.), Polartec will offer a special marketing program including radio and billboard ads, and in-store signs and promotions. The company is also assisting theaters with exhibits, such as a Base Camp that displays the equipment an Everest climber needs to reach the summit.

As the premiere approached, MFF held "press days" in New York, Barcelona, Paris, and Munich, at which the film was previewed and the principals were available for interviews. In New York, two hotel suites became mini TV studios for interviews with Breashears, Viesturs, Norgay, and MacGillivray by reporters from *MTV News*, Showtime, *Inside Edition*, and *Premiere Movie Previews*. Print journalists from a dozen publications in the U.S. and the U.K. also met with the filmmakers.

The cast and crew will appear at premieres around the world, although the simultaneous nature of the launch means that a smaller percentage of theaters will be able to book a principal on their actual opening date. Many will see the film's stars in the weeks following their premiere. Austrian Robert Schauer and Spaniard Araceli Segarra are available to European theaters on the film's behalf.

Breaking New Ground

Everest is remarkable for its technical filmmaking achievements, its marketing effort, and its wide simultaneous release. Greg MacGillivray believes that these factors give *Everest* a chance to break into the top ten grossing films in its opening week, which would establish another LF record. He grants that this may require a relatively slow week for Hollywood releases, but is nevertheless optimistic. By joining **Sony Pictures Classics** in reporting weekly box office grosses, MFF may help start a trend among LF distributors.

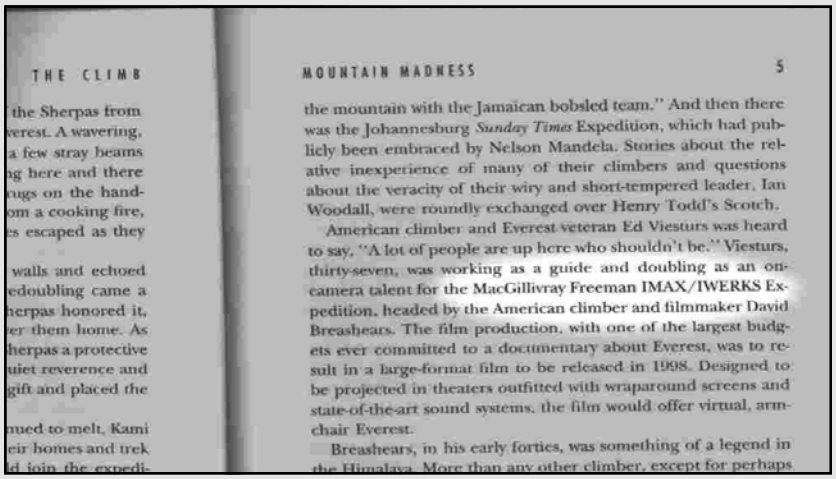
MFF claims that the with the help of Polartec, the *Everest* marketing campaign will create more than 750 million impressions for the film and could raise theater attendance by 20-50%. While some industry observers consider these numbers extremely optimistic, there is no doubt that *Everest* has reached the summit of promotions, tie-ins, and bookings for LF films to date.

The IMAX/IWERKS Team?

Two of the books on the 1996 Everest tragedy, Jon Krakauer's *Into Thin Air* and Anatoli Boukreev's *The Climb*, refer to the **MacGillivray Freeman Films** team as the "IMAX/IWERKS expedition." LF insiders might wonder how the two leading LF competitors came to be so improbably paired.

MFF was using a camera specially built for the mission by **Imax Corporation**, making *Everest* an IMAX film. But before the 1996 trip began, **Iwerks Entertainment** approached MFF about investing in the film; discussions were in progress when climbing permits were filed with the Nepalese government. Both Imax and Iwerks were named in those papers, which were available to the authors of the two books.

Ultimately, MFF and Iwerks were unable to reach an agreement, and dropped the idea. But not in time to keep Imax and Iwerks from being linked in the history books, if not in reality.



THE CLIMB

the Sherpas from
verest. A wavering,
a few stray beams
ng here and there
ugs on the hand-
om a cooking fire,
es escaped as they

walls and echoed
edoubling came a
herpas honored it,
er them home. As
herpas a protective
uiet reverence and
gift and placed the

nued to melt. Kami
eir homes and trek
d join the expedi-

MOUNTAIN MADNESS 5

the mountain with the Jamaican bobsled team." And then there was the Johannesburg *Sunday Times* Expedition, which had publicly been embraced by Nelson Mandela. Stories about the relative inexperience of many of their climbers and questions about the veracity of their wiry and short-tempered leader, Ian Woodall, were roundly exchanged over Henry Todd's Scotch.

American climber and Everest veteran Ed Viesturs was heard to say, "A lot of people are up here who shouldn't be." Viesturs, thirty-seven, was working as a guide and doubling as an on-camera talent for the MacGillivray Freeman IMAX/IWERKS Expedition, headed by the American climber and filmmaker David Breashears. The film production, with one of the largest budgets ever committed to a documentary about Everest, was to result in a large-format film to be released in 1998. Designed to be projected in theaters outfitted with wraparound screens and state-of-the-art sound systems, the film would offer virtual, armchair Everest.

Breashears, in his early forties, was something of a legend in the Himalaya. More than any other climber, except for perhaps

The Climb, © *1997 by Anatoli Boukreev and G. Weston DeWalt*

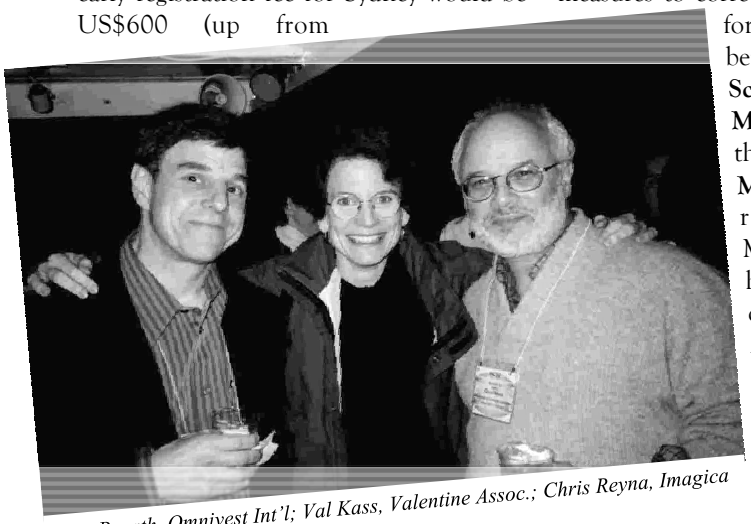
ISTC Mid-Winter Meeting

*(From **MID-WINTER** on page 1)*

after the conference, pointing out that special travel discounts will be available. The conference brochure will be mailed in the near future.

After the All Members session, the 80 or so attendees spent the rest of the day in meetings of their respective committees. A dinner cruise along the intercoastal waterways on the yacht *Savannah* helped the committee members relax after the day's efforts.

The meeting wrapped up on Saturday morning with the reports of the committees. Kirsch reported that the base early registration fee for Sydney would be US$600 (up from about $450 in Vancouver and $300 in Barcelona in 1996). He said that the session would emphasize looking toward the future of the industry, and would also feature more professional development sessions. Conference Chair **Freda Nicholson** added that they are expecting about 800 people in Sydney, but don't anticipate that the meeting will be as profitable as Vancouver's.



Jim Barath, Omnivest Int'l; Val Kass, Valentine Assoc.; Chris Reyna, Imagica

Kirsch suggested that in light of the organization's financial health, the time may be approaching to establish a permanent ISTC office, and to hire a full-time director in addition to the coordinator position held by **Carmen Schweiger**. This issue, among others, will be discussed by the ISTC Board at a meeting in San Diego in May.

Jim Marchbank, chair of the Communications Committee, announced that the ISTC Web site is now on-line (www.istcon.org) and said that its primary function will be to provide information for, and facilitate communication among, ISTC members. (See Shorts, p. 16) Marchbank also reported that *The Big Frame* was about $40,000 over budget, and that the board has instituted measures to correct that, and to formalize the relationship between the ISTC and the **Science Museum of Minnesota**, publisher of the magazine.

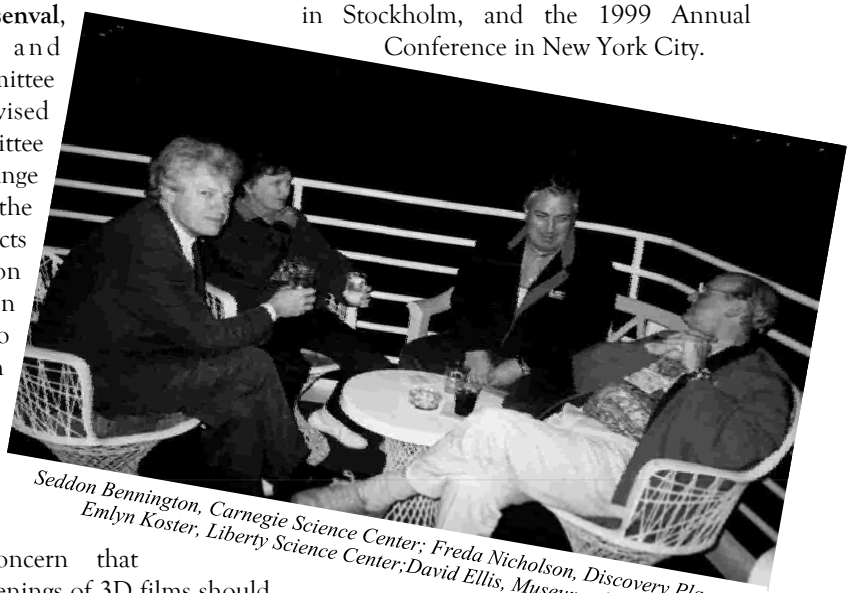
Ed Capelle, Destination Cinema; Bob Harmon, MacGillivray Freeman

Mary Jane Dodge reported that the Marketing Committee had planned new categories for the MAC Awards, which recognize achievements in the marketing of LF films, openings, and theaters, and that a request for submissions will go out in April.

Patrick Besenval, Production and Technical Committee Co-Chair, advised that the committee had voted to change the name of the New Film Projects conference session to Films In Development to avoid confusion with the New Films session. He also expressed the Production Committee's concern that time for 2D screenings of 3D films should be provided at the conference and recommended that such screenings have equal priority with concurrent sessions. oduction Subcommittee chair **Charlotte Lazenberry** advised that the group had asked the Board to reactivate its efforts, first made two years ago, to establish a weekly box office reporting system, comparable to that used by conventional cinemas, for LF theaters and distributors worldwide. (*MaxImage!* has volunteered to assist in this process.)

Membership Committee head **Barry Rosen** reported that membership is up 35% since late 1996, with a total of 317 members: 75 regular, 189 associate, and 56 developing.

The 1999 Mid-Winter meeting will be in Stockholm, and the 1999 Annual Conference in New York City.



Seddon Bennington, Carnegie Science Center; Freda Nicholson, Discovery Place; Emlyn Koster, Liberty Science Center;David Ellis, Museum of Science

Bookings: February - March 1998 by film

We include two months' data in this issue to catch up with the advance in the publication date that was instituted last month. Next month we will return to a single month's data.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the World Wide Web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

Key to Status:

A - most frequent or only show
B - any other regularly scheduled film
E - evenings or weekends only
F - festivals or less than one month run
S - irregularly for schools, not on public schedule

Key to film abbreviations is on page 14.

Africa	Aguascalientes	10/1/97	3/98	
	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Bochum	12/17/97	6/1/98	A
	Boston			S
	Calcutta	5/1/97	4/30/98	
	Cape Town	7/14/95		B
	Chiba City	12/1/97	3/20/98	A
	Cleveland	11/22/97		B
	Duluth	3/6/98	6/5/98	A
	Hastings	11/25/97	6/8/98	A
	Indianapolis CMI	1/30/98	5/21/98	
	Madrid	9/14/97	8/31/98	
	Matsusaka	12/15/97	6/15/98	
	Mexico City	10/6/97	6/5/98	A
	Milwaukee	10/25/97	6/5/98	
	Munich	11/6/97		E
	Ontario Mills	2/6/98	6/5/98	
	Orlando OSC	3/15/98	7/31/98	B
	Orlando OSC	11/1/97	3/13/98	A
	Perth	12/20/97		
	Pusan	10/97	3/98	
	Seville	10/16/97	6/15/98	S
	Sudbury			S
	Tianjin	1/1/98	12/31/98	
	Vancouver CN	1/9/98	3/9/98	S
	Winnipeg	8/20/97	12/31/98	
Alamo	San Antonio	1/88	12/99	A
Alaska	Albuquerque	3/14/98	9/98	A
	Hague	12/11/97	5/10/98	A
	Jersey City	10/1/97		A
	Kagoshima IMAX	10/1/97	3/31/98	
	Katoomba	12/19/97	12/18/98	B
	Louisville	1/15/98	5/6/98	B
	Munich	11/6/97		B
	New Orleans	3/6/98	9/30/98	A
	Norwalk	1/1/98	6/18/98	A
	Ontario Mills	10/3/97	2/5/98	
	Osaka Sci	11/1/97	5/31/98	A
	Perth	1/98	4/98	A
	Philadelphia	6/14/97	2/5/98	A
	Poitiers Imax	2/98	11/98	A
	Richmond	12/5/97	4/3/98	A
	San Diego	10/17/97	6/98	
	Seattle PSC	12/97	6/98	
	Taipei MCRC	1/98	7/98	
	Toronto OSC	12/1/97	3/6/98	B
	Vienna	1/8/98	3/31/98	B
	Zion	11/10/97	3/31/98	B
Amazon	Apple Valley	2/27/98	8/31/98	A
	Atlanta FMNH	1/1/98	4/30/98	A
	Melbourne	2/98	12/98	
	Montreal	9/12/97	3/29/98	A
	Munich	11/6/97		B
	Rotterdam	12/11/97	6/10/98	
	Scottsdale	2/9/98	3/3/98	
	Speyer Imax	11/14/97		
	Stockholm	11/21/97	3/5/98	A
	Stockholm	3/6/98	11/14/98	B
	Sydney	2/98	7/98	
	Vancouver CN	11/28/97	4/30/98	B
	Vienna	1/9/98	6/30/98	A
	Winnipeg	3/1/98	6/30/98	
Antarc	Denver	6/13/97	3/12/98	E
	Hastings			S
ATSOT	Apple Valley	7/26/97	2/28/98	B
	Barcelona	5/97	4/98	A
	Bochum	12/97	5/98	
	London Troc	12/12/97		A
	Munich	11/6/97	4/30/98	A
	New York Sony			B
	Ontario Edw	11/26/97	3/31/98	B
	Quebec	10/18/97	2/23/98	A
	Sinsheim	9/12/97	8/31/98	A
Beavers	Baltimore			S
	Barcelona	12/1/97	11/98	
	Branson	3/14/97	3/14/98	
	Calgary EC	6/30/97	6/98	S
	London Troc	12/12/97	3/7/98	B
	Munich			S
	Yunelin Hsien	1/1/98	2/28/99	
BP	Bochum	12/18/97	4/30/98	
	London ON	3/98		
	London Troc	12/12/97		B
	Munich	11/6/97		B
	Omaha	12/17/97	3/31/98	
	Speyer Imax	5/19/95		B
Closed	Bradford	8/29/97	12/98	
	Gurnee	10/97	3/98	
	Santa Clara	11/3/97	3/27/98	
	Shakopee	10/97	3/98	
CV	Baltimore	1/98	4/18/98	E
	Hong Kong	9/16/97	2/8/98	A
	Huntsville			B
	London ON	12/5/97		A
	Lucerne	11/1/97		
	Myrtle Beach	1/1/98	2/28/98	A
	Myrtle Beach	3/1/98	3/31/98	A
	Stockholm	11/21/97	3/5/98	B
	Tokorozawa	12/1/97	3/31/98	
	Vancouver SW	11/18/96	11/7/98	B
	Vila Franca	3/1/97	3/1/98	A
	Wash NASM	8/8/96		A
DIA	Halifax	1/23/98	5/98	B
	Hutchinson			S
	KSC 1	7/21/95	12/31/99	A
DIS	Dayton	12/15/97	5/22/98	
	Hastings			S
	Huntsville			A
	Hutchinson			S
	Kitakyushu	4/97	3/98	
	Lucerne	7/1/97	6/30/98	
	Memphis	2/7/98	5/29/98	A
	Speyer Dome	8/2/97		B
Discov	Monterrey	2/5/97	8/6/98	
EC	San Simeon			A
EMSH	Seattle Omni			A
EOTS	Chiba City	11/9/92	3/31/98	A
Everest	Barcelona	3/12/98	3/10/99	
	Boston	3/4/98		A
	Brussels	3/7/98	9/6/98	
	Calgary EC	3/11/98	7/11/98	
	Charlotte	3/98	9/6/98	
	Chattanooga	3/28/98	9/98	
	Cleveland	3/27/98	8/27/98	
	Denver	3/5/98	10/8/98	A
	Dusseldorf	3/11/98	9/10/98	
	Edmonton	3/28/98	9/27/98	
	Fort Worth	3/25/98		
	Hampton	3/24/98	9/23/98	
	Hastings	3/23/98	9/21/98	A
	Houston MNS	3/6/98	9/30/98	A
	Hutchinson	3/12/98	9/98	A
	Irvine	3/6/98		
	Kansas City Zoo	3/14/98	5/98	A
	Las Vegas CP	3/6/98	9/5/98	
	London Troc	3/10/98	9/15/98	
	Lucerne	3/12/98	11/98	
	Madrid	3/11/98	3/10/99	
	Melbourne	3/14/98		
	Milwaukee	3/98	12/11/98	
	Munich	3/98	9/10/98	
	New York Sony	3/5/98	6/4/98	
	Ontario Edw	3/6/98		
	Orlando OSC	3/11/98	7/31/98	A
	Paris Def	3/11/98	11/3/98	
	Paris Geo	3/11/98	9/10/99	
	Pensacola	3/6/98	12/31/98	
	Regina	3/11/98	6/10/98	
	San Diego	3/6/98	11/15/98	
	Scottsdale	3/5/98	7/4/98	
	Seville	3/11/98		
	Singapore SC	3/7/98	8/31/98	A
	Spokane	3/26/98	9/15/98	
	Stockholm	3/25/98	9/10/98	
	Sydney	3/15/98		
	Taichung	3/6/98		
	Tempe	3/5/98	7/4/98	
	Vancouver SW	3/6/98	11/5/98	A

	Winnipeg	3/11/98	7/10/98	
FEOC	Charlotte	1/10/98	9/4/98	
FITS	Poitiers MC	2/1/97	2/98	A
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach	6/16/97		
FOK	Hastings			S
	London ON	6/1/97		S
FP	Vila Franca	5/10/97	5/10/98	A
GAW	Baltimore	8/1/97	6/30/98	
	Branson	3/15/97		B
	Myrtle Beach	1/1/98	5/31/98	E
	Phoenix	11/15/97	5/15/98	A
	Saint Louis Arch	3/3/97	3/2/99	A
	Sudbury	1/30/98	2/15/98	
GC	Cape Town	4/14/97		B
	Grand Canyon	11/1/97		A
	London Troc	12/12/97		B

	Kaohsiung	9/5/97	9/30/99	
	Las Vegas Lux	6/27/97	3/14/98	A
	Los Angeles	2/7/98		A
	Madrid	7/97	6/98	A
	Ontario Edw	11/26/97	12/30/99	B
	Poitiers Solido	2/7/97	2/98	A
	Sinsheim	4/28/96		B
L5	Chattanooga	11/15/97		
	Copenhagen	1/98	6/98	
	Galveston	12/26/96		A
	Kaohsiung	10/1/97	3/31/99	
	Singapore SC	10/1/97	2/28/98	A
	Sinsheim	10/20/96		B
	Tokyo ACM	10/1/97	3/31/98	B
LB	Munich	11/27/97		
	Sinsheim	11/3/97		B
	Taejon Sci	7/1/97	6/30/99	

	Duluth	11/7/97	2/28/98	A
	Hampton	1/15/98	5/27/98	B
	Houston MNS	9/26/97	3/20/98	A
	Hutchinson	11/14/97	3/11/98	A
	Hutchinson	3/12/98	5/22/98	B
	Louisville	1/15/98	5/6/98	A
	Ontario Mills	11/21/97	3/20/98	
	Pensacola	11/8/96		A
	Pittsburgh	12/12/97	5/14/98	A
	Portland	1/1/98	11/20/98	B
	Richmond	12/6/97	4/3/98	B
	Saint Louis SC	10/10/97	2/12/98	
	San Diego	10/97		B
	Seattle PSC	7/31/97	3/4/98	
	Speyer Dome	12/5/97	4/4/98	A
	Stockholm	4/11/97	3/5/98	B
MOTM	Bochum	12/1/97	4/30/98	
	Brossard	2/17/98	4/5/98	
	Munich	11/6/97		B
	Tianjin	5/97	4/98	
MTM	Alamogordo	7/1/97	6/30/98	A
	Brossard	9/18/97	2/25/98	B
	Calgary EC	3/1/98	6/30/98	
	Copenhagen	10/23/97	10/23/98	
	Dallas SP	9/25/97	9/98	A
	Edmonton	1/5/98	12/31/98	
	Hampton	1/15/98	4/1/98	A
	Houston SCH	6/28/97	7/98	
	Hull	8/27/97	3/16/98	A
	Hutchinson	11/14/97	3/11/98	B
	Indianapolis WR	8/7/97		
	Kansas City Zoo	10/18/97	3/13/98	A
	KSC 1	5/21/97		A
	Los Angeles	2/7/98	4/30/98	B
	Lubbock	8/1/97		
	Paris Def	10/15/97	3/31/98	A
	Poitiers Omni	2/98	11/98	
	Regina	5/23/97	4/98	A
	San Antonio	8/29/97	2/98	
	Scottsdale	10/2/97	2/2/98	A
	Seattle PSC	3/1/98	9/30/98	
	Vancouver SW	11/17/97	3/12/98	A
	Wash NASM	5/21/97		B
	Winnipeg	11/2/97	3/4/98	

An Olympic Glory *crew member sets up a 15/70 camera in Nagano.*

	Madrid	10/16/97	10/15/98	
	Munich	11/6/97		B
	New Orleans	11/30/97	3/31/98	
	Speyer Imax	5/19/95		B
	Stockholm	3/29/96	3/5/98	B
	Tampa	3/27/98	5/21/98	B
	Tampa	12/19/97	3/26/98	A
GP	Cincinnati	2/14/98		A
	Saint Louis SC	2/98	8/98	
	Saint Paul	2/7/98	6/98	A
HBIP	Norwalk	1/1/98	6/18/98	E
HD	New York Sony	5/9/97	5/9/98	
	Orlando Muv	3/98	3/99	
	Osaka Sun	1/1/98	5/31/98	A
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Monterrey	8/6/97	2/5/98	A
IA	Quebec	10/18/97	2/23/98	B
Imagine	Munich	11/27/97		
IN	Branson	11/26/97		B
	Sydney	12/4/97	2/98	
ITD	Apple Valley	4/5/97	5/31/98	A
	Chattanooga	4/97	5/99	B
	Chicago NP	8/15/97	8/15/98	
	Galveston	1/19/98	5/21/98	A

LS	Boston	9/12/97	3/5/98	A
	Cleveland	11/21/97		A
	Galveston	1/19/98		E
	Halifax	1/23/98	5/98	A
	Hull	10/4/97	3/21/98	B
	Hutchinson			S
	Laie	5/1/95	4/30/98	B
	Monterrey	2/6/98	8/7/98	A
	Munich	11/6/97		B
	Norfolk	6/1/94		A
	Oulu	4/28/97	4/27/98	
	Portland	4/1/97	10/1/98	
	Puebla	9/27/97	2/15/98	
	Seattle Omni	11/10/95	11/9/00	B
	Speyer Dome	11/14/97		B
	Stockholm	9/8/95	3/5/98	B
	Sudbury	2/16/98	6/18/98	A
	Vancouver SW			S
	Xalapa	11/1/97	10/30/98	A
Mexico	Scottsdale	10/2/97	3/98	B
MG	London ON	9/16/97		S
MOF	Boston	9/19/97	3/15/98	
	Branson	5/1/97	4/30/98	B
	Denver	10/3/97	3/12/98	A
	Denver	3/13/98	4/9/98	B

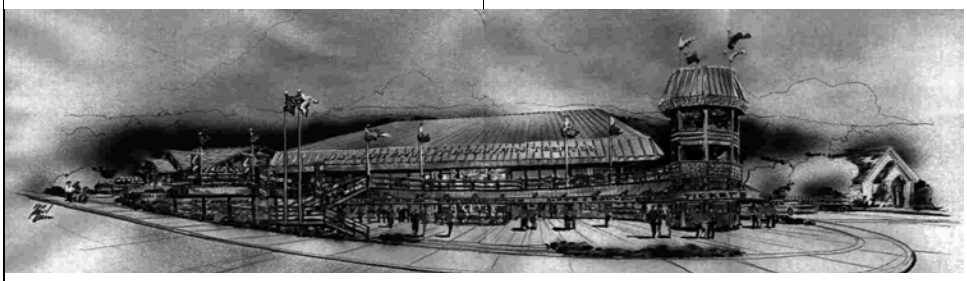
Niagara	Niagara	1/96	12/98	A
OLL	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		B
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Kansas City Zoo	1/17/98	7/3/99	B
	Munich	11/6/97		B
	Speyer Dome	8/2/97		B
	Tampa	12/19/97	3/26/98	B
RSATM	Perth	11/5/97	4/4/98	E
	Portland	11/18/97	3/31/98	E
	Yellowstone	12/7/97	3/31/98	E
SC	Baltimore			S
	Boston			S
	Lubbock	2/15/98	6/15/98	
	Munich	11/6/97		E
	Philadelphia	1/30/98	6/19/98	A
	Sudbury	2/16/98		B
	Tijuana	8/16/97	5/30/98	
SE	Brossard	12/4/97	3/31/98	
	Brussels	3/13/97	3/98	A
	Fort Lauderdale	1/30/98		
	Hamaoka	4/1/97	3/31/98	A
	Hong Kong	2/10/98		A
	Kitakyushu	3/20/97	3/5/98	A

	Little Rock	1/10/97	6/5/98	A
	London ON	3/98	6/98	B
	London ON	11/7/97		A
	Munich	11/6/97		E
	Rio	3/98	12/20/98	
	Seoul	11/8/97	5/7/98	A
	Vila Franca	2/1/97	2/1/98	A
	Wash NASM	10/31/97	4/30/98	E
	Yokohama	4/1/97	3/31/98	A
Seasons	Atlanta FMNH	1/1/98	3/31/98	B
SFTGS	Madrid	7/97	6/98	B
	Memphis	10/18/97	2/6/98	A
	Memphis	2/7/98	5/29/98	B
	Munich	11/6/97		E
SI	London ON	12/97		S
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Copenhagen	6/1/97	6/1/98	
	London ON	12/1/96		S
	Vila Franca	11/20/97	11/20/98	
Speed	Coomera	12/96	2/98	B
	Syracuse	2/28/98	8/31/98	
SSpdwy	Baltimore	1/22/98	5/21/98	A
	Corsicana	9/1/97	2/1/98	
	Edmonton	12/22/97	8/31/98	B
	Fort Lauderdale	12/1/97	7/1/98	
	Hutchinson	3/23/98	11/98	B
	Jersey City	10/97		B
	Katoomba	7/1/97	7/1/98	B
	Las Vegas Lux	6/27/97	3/31/98	B
	London ON	3/98		
	Mexico City	9/1/97	4/30/98	A
	Orlando Muv	3/1/98	1/1/99	
	Osaka Sun	12/2/97		
	Paris Geo	11/97	4/30/98	
	Perth	9/1/97	4/30/98	
	Portland	2/1/98	7/31/98	
	Regina	6/15/97	6/15/98	A
	Rochester	3/10/98	12/31/98	
	Speyer Imax	11/14/97		A
	Tokyo TSC	9/6/97		
	Townsville	10/1/97	9/30/98	
	Vancouver SW	11/17/97		B
SSymph	Nagano IMAX	10/96	12/98	A
T40	Branson	4/1/97		B
	Brossard	1/13/98	4/30/98	
	Irvine	1/1/98	3/1/98	
	Lubbock	2/15/97	2/1/98	B
	Memphis	10/18/97	2/6/98	B
	Milwaukee	12/6/97	3/6/98	
	New York NH	1/20/98	5/20/98	
	Ontario Edw	1/1/98	3/1/98	
T90	Chicago MSI	2/13/98	4/26/98	E
	Norwalk	1/1/98	6/18/98	E
TBAA	Phoenix	10/4/97		B
TF	Dayton	1/1/97	12/31/99	
	Hastings			S
	Leon	8/30/97	7/31/98	A
	Madrid	7/97	6/98	B
	Pensacola	11/6/97	3/22/98	B
	Tampa	3/27/98	6/25/98	A
	Warner Robins	7/92		A
	Wash NASM	7/1/76	12/31/99	A
TR	Branson	3/98		
	Brussels	10/8/97		A
	Chicago MSI	1/30/98	5/98	B
	Copenhagen	12/97	5/98	
	Dallas SP	3/98	11/98	
	Hague	2/98	8/98	
	London Troc	12/12/97		B
	Montreal	9/12/97	3/29/98	B
	Myrtle Beach	1/4/98	5/23/98	A
	Ontario Edw	7/97	3/98	B
	Philadelphia	10/7/97		B
	Portland	10/97	4/98	A
	Quebec	3/98		
	Sydney	7/97	7/98	A
	Tijuana	2/98	8/98	
	Tokyo IMAX	11/97	5/98	
	Toronto OP	3/6/98	9/98	A
	Toronto OSC	3/6/98	9/98	A
	Valencia	3/98		
	Winnipeg	11/97	3/98	
TRF	Albuquerque	9/97	3/98	A
	Boston			S
	Edmonton	2/20/98	2/22/98	F
	Hastings	12/9/97	3/23/98	B
	Hastings	10/14/97	3/23/98	A
	Vantaa	1/9/97	8/30/98	A
TTL	Baltimore			S
	Boston			S
	Orlando OSC	11/1/97	3/13/98	B
	Seville	10/1/97	4/30/98	
	Syracuse	10/15/97	4/30/98	
VLBP	Shima	1/96	12/98	
WATE	Katoomba	6/1/97		A
Whales	Calgary EC	11/5/97	3/4/98	
	Cape Town	7/17/97		A
	Chicago MSI	1/30/98	5/98	B
	Cincinnati	10/18/97	2/13/98	A
	Fort Worth	11/7/97	5/7/98	
	Honolulu DCI	1/15/97		B
	Houston MNS	11/26/97	5/1/98	A
	Lubbock	10/1/97	3/31/98	
	Munich	11/6/97		B
	Myrtle Beach	2/1/98	2/28/98	B
	Myrtle Beach	3/1/98	3/31/98	A
	Nagoya OT	9/30/97	3/31/98	A
	New Orleans	8/29/97	2/28/98	
	New York NH	10/11/97	4/11/98	A
	Omaha	3/1/97	3/98	A
	Pittsburgh	12/12/97	5/14/98	E
	Rochester	9/12/97		A
	Saint Paul	10/3/97	2/13/98	
	Speyer Imax	6/27/97		A
	Toronto OP	9/15/97	9/98	
WOC	Brossard	9/16/97	4/98	A
	Fort Lauderdale	3/20/98		
	Indianapolis CMI	1/98	6/98	
	Melbourne	3/98		
	Paris Def	3/5/97	3/31/98	B
	Poitiers Imax 3D	2/7/97	2/98	A
Yell	Munich	11/6/97		B
	Yellowstone	10/16/97	4/30/98	A
ZC	Branson	3/13/98	4/6/98	F
	Zion	11/1/97	3/31/98	A

Aguascalientes	Africa	10/1/97	3/98	
Alamogordo	MTM	7/1/97	6/30/98	A
Albuquerque	Alaska	3/14/98	9/98	A
	TRF	9/97	3/98	A
Apple Valley	Amazon	2/27/98	8/31/98	A
	ATSOT	7/26/97	2/28/98	B
	ITD	4/5/97	5/31/98	A
Atlanta FMNH	Amazon	1/1/98	4/30/98	A
	Seasons	1/1/98	3/31/98	B
Baltimore	Africa			S
	Beavers			S
	CV	1/98	4/18/98	E
	GAW	8/1/97	6/30/98	
	ROF			S
	SC			S
	SSpdwy	1/22/98	5/21/98	A
	TTL			S
Barcelona	ATSOT	5/97	4/98	A
	Beavers	12/1/97	11/98	
	Everest	3/12/98	3/10/99	
Beijing	Africa	8/25/97	8/25/99	A
Bochum	Africa	12/17/97	6/1/98	A
	ATSOT	12/97	5/98	
	BP	12/18/97	4/30/98	
	MOTM	12/1/97	4/30/98	
Boston	Africa			S
	Everest	3/4/98		A
	LS	9/12/97	3/5/98	A
	MOF	9/19/97	3/15/98	
	SC			S
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Beavers	3/14/97	3/14/98	
	GAW	3/15/97		B
	IN	11/26/97		B
	MOF	5/1/97	4/30/98	B
	OLL	1/1/93	12/31/99	A
	T40	4/1/97		B
	TR	3/98		
	ZC	3/13/98	4/6/98	F
Brossard	MOTM	2/17/98	4/5/98	
	MTM	9/18/97	2/25/98	B
	SE	12/4/97	3/31/98	
	T40	1/13/98	4/30/98	
	WOC	9/16/97	4/98	A
Brussels	Everest	3/7/98	9/6/98	
	SE	3/13/97	3/98	A
	TR	10/8/97		A
Calcutta	Africa	5/1/97	4/30/98	
Calgary EC	Beavers	6/30/97	6/98	S
	Everest	3/11/98	7/11/98	
	MTM	3/1/98	6/30/98	
	Whales	11/5/97	3/4/98	
Cape Town	Africa	7/14/95		B
	GC	4/14/97		B
	Whales	7/17/97		A

Theater	Film	Open	Close	Status
Charlotte	Everest	3/98	9/6/98	
	FEOC	1/10/98	9/4/98	
Chattanooga	Everest	3/28/98	9/98	
	ITD	4/97	5/99	B
	L5	11/15/97		
Chiba City	Africa	12/1/97	3/20/98	A
	EOTS	11/9/92	3/31/98	A
Chicago MSI	T90	2/13/98	4/26/98	E
	TR	1/30/98	5/98	B
	Whales	1/30/98	5/98	B
Chicago NP	ITD	8/15/97	8/15/98	
Cincinnati	GP	2/14/98		A
	Whales	10/18/97	2/13/98	A
Cleveland	Africa	11/22/97		B
	Everest	3/27/98	8/27/98	
	LS	11/21/97		A
Coomera	Speed	12/96	2/98	B
Copenhagen	L5	1/98	6/98	
	MTM	10/23/97	10/23/98	
	SOLOE	6/1/97	6/1/98	
	TR	12/97	5/98	
Corsicana	SSpdwy	9/1/97	2/1/98	
Dallas SP	MTM	9/25/97	9/98	A
	TR	3/98	11/98	
Dayton	DIS	12/15/97	5/22/98	
	TF	1/1/97	12/31/99	
Denver	Antarc	6/13/97	3/12/98	E
	Everest	3/5/98	10/8/98	A
	MOF	10/3/97	3/12/98	A
	MOF	3/13/98	4/9/98	B
Dollywood	Heart	4/10/94		A
Duluth	Africa	3/6/98	6/5/98	A
	MOF	11/7/97	2/28/98	A
Dusseldorf	Everest	3/11/98	9/10/98	
Edmonton	Everest	3/28/98	9/27/98	
	MTM	1/5/98	12/31/98	
	SSpdwy	12/22/97	8/31/98	B
	TRF	2/20/98	2/22/98	F
Fort Lauderdale	SE	1/30/98		
	SSpdwy	12/1/97	7/1/98	
	WOC	3/20/98		
Fort Worth	Everest	3/25/98		
	Whales	11/7/97	5/7/98	
Galveston	ITD	1/19/98	5/21/98	A
	L5	12/26/96		A
	LS	1/19/98		E
Grand Canyon	GC	11/1/97		A
Gurnee	Closed	10/97	3/98	
Hague	Alaska	12/11/97	5/10/98	A
	TR	2/98	8/98	
Halifax	DIA	1/23/98	5/98	B
	LS	1/23/98	5/98	A
Hamaoka	SE	4/1/97	3/31/98	A
Hampton	Everest	3/24/98	9/23/98	
	MOF	1/15/98	5/27/98	B
	MTM	1/15/98	4/1/98	A
Hastings	Africa	11/25/97	6/8/98	A
	Antarc			S
	DIS			S
	Everest	3/23/98	9/21/98	A
	FOK			S
	TF			S
	TRF	12/9/97	3/23/98	B
	TRF	10/14/97	3/23/98	A
Hong Kong	CV	9/16/97	2/8/98	A
	SE	2/10/98		A
Honolulu DCI	HH	12/2/91		A
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	Everest	3/6/98	9/30/98	A
	MOF	9/26/97	3/20/98	A
	Whales	11/26/97	5/1/98	A
Houston SCH	MTM	6/28/97	7/98	
Hull	LS	10/4/97	3/21/98	B
	MTM	8/27/97	3/16/98	A
Huntsville	CV			B
	DIS			A
Hutchinson	DIA			S
	DIS			S
	Everest	3/12/98	9/98	A
	LS			S
	MOF	3/12/98	5/22/98	B
	MOF	11/14/97	3/11/98	A
	MTM	11/14/97	3/11/98	B
	SSpdwy	3/23/98	11/98	B
Indianapolis CMI	Africa	1/30/98	5/21/98	
	WOC	1/98	6/98	
Indianapolis WR	MTM	8/7/97		
Irvine	Everest	3/6/98		
	T40	1/1/98	3/1/98	
Jersey City	Alaska	10/1/97		A
	SSpdwy	10/97		B
Kagoshima IMAX	Alaska	10/1/97	3/31/98	
Kansas City Zoo	Everest	3/14/98	5/98	A
	MTM	10/18/97	3/13/98	A
	ROF	1/17/98	7/3/99	B
Kaohsiung	ITD	9/5/97	9/30/99	
	L5	10/1/97	3/31/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	SSpdwy	7/1/97	7/1/98	B
	WATE	6/1/97		A
Kitakyushu	DIS	4/97	3/98	
	SE	3/20/97	3/5/98	A
KSC 1	DIA	7/21/95	12/31/99	A
	MTM	5/21/97		A
Laie	LS	5/1/95	4/30/98	B
	PO	1/96		B
Las Vegas CP	Everest	3/6/98	9/5/98	
Las Vegas Lux	ITD	6/27/97	3/14/98	A
	SSpdwy	6/27/97	3/31/98	B
Leon	TF	8/30/97	7/31/98	A
Little Rock	SE	1/10/97	6/5/98	A
London ON	BP	3/98		
	CV	12/5/97		A
	FOK	6/1/97		S
	MG	9/16/97		S
	SE	3/98	6/98	B
	SE	11/7/97		A
	SI	12/97		S
	SOLOE	12/1/96		S
	SSpdwy	3/98		
London Troc	ATSOT	12/12/97		A
	Beavers	12/12/97	3/7/98	B
	BP	12/12/97		B
	Everest	3/10/98	9/15/98	
	GC	12/12/97		B
	TR	12/12/97		B
Los Angeles	ITD	2/7/98		A
	MTM	2/7/98	4/30/98	B
Louisville	Alaska	1/15/98	5/6/98	B
	MOF	1/15/98	5/6/98	A
Lubbock	MTM	8/1/97		
	SC	2/15/98	6/15/98	
	T40	2/15/97	2/1/98	B
	Whales	10/1/97	3/31/98	
Lucerne	CV	11/1/97		
	DIS	7/1/97	6/30/98	
	Everest	3/12/98	11/98	
Madrid	Africa	9/14/97	8/31/98	
	Everest	3/11/98	3/10/99	
	GC	10/16/97	10/15/98	
	ITD	7/97	6/98	A
	SFTGS	7/97	6/98	B
	TF	7/97	6/98	B
Matsusaka	Africa	12/15/97	6/15/98	
Melbourne	Amazon	2/98	12/98	
	Everest	3/14/98		
	WOC	3/98		
Memphis	DIS	2/7/98	5/29/98	A
	SFTGS	2/7/98	5/29/98	B
	SFTGS	10/18/97	2/6/98	A
	T40	10/18/97	2/6/98	B
Mexico City	Africa	10/6/97	6/5/98	A
	SSpdwy	9/1/97	4/30/98	A
Milwaukee	Africa	10/25/97	6/5/98	
	Everest	3/98	12/11/98	
	T40	12/6/97	3/6/98	
Monterrey	Discov	2/5/97	8/6/98	
	HH	8/6/97	2/5/98	A
	LS	2/6/98	8/7/98	A
Montreal	Amazon	9/12/97	3/29/98	A
	TR	9/12/97	3/29/98	B
Munich	Africa	11/6/97		E
	Alaska	11/6/97		B
	Amazon	11/6/97		B
	ATSOT	11/6/97	4/30/98	A
	Beavers			S
	BP	11/6/97		B
	Everest	3/98	9/10/98	
	GC	11/6/97		B
	Imagine	11/27/97		
	LB	11/27/97		
	LS	11/6/97		B
	MOTM	11/6/97		B
	ROF	11/6/97		B
	SC	11/6/97		E
	SE	11/6/97		E
	SFTGS	11/6/97		E
	Whales	11/6/97		B
	Yell	11/6/97		B
Myrtle Beach	CV	1/1/98	2/28/98	A
	CV	3/1/98	3/31/98	A
	GAW	1/1/98	5/31/98	E
	TR	1/4/98	5/23/98	A
	Whales	2/1/98	2/28/98	B
	Whales	3/1/98	3/31/98	A
Nagano IMAX	SSymph	10/96	12/98	A
Nagoya OT	Whales	9/30/97	3/31/98	A
New Orleans	Alaska	3/6/98	9/30/98	A
	GC	11/30/97	3/31/98	
	Whales	8/29/97	2/28/98	
New York NH	T40	1/20/98	5/20/98	
	Whales	10/11/97	4/11/98	A
New York Sony	ATSOT			B
	Everest	3/5/98	6/4/98	
	HD	5/9/97	5/9/98	
Niagara	Niagara	1/96	12/98	A
Norfolk	LS	6/1/94		A
Norwalk	Alaska	1/1/98	6/18/98	A
	HBIP	1/1/98	6/18/98	E
	T90	1/1/98	6/18/98	E
Omaha	BP	12/17/97	3/31/98	
	Whales	3/1/97	3/98	A
Ontario Edw	ATSOT	11/26/97	3/31/98	B
	Everest	3/6/98		
	ITD	11/26/97	12/30/99	B
	T40	1/1/98	3/1/98	

Theater	Film	Open	Close	Status
	TR	7/97	3/98	B
Ontario Mills	Africa	2/6/98	6/5/98	
	Alaska	10/3/97	2/5/98	
	MOF	11/21/97	3/20/98	
Orlando Muv	HD	3/98	3/99	
	SSpdwy	3/1/98	1/1/99	
Orlando OSC	Africa	11/1/97	3/13/98	A
	Africa	3/15/98	7/31/98	B
	Everest	3/11/98	7/31/98	A
	TTL	11/1/97	3/13/98	B
Osaka Sci	Alaska	11/1/97	5/31/98	A
Osaka Sun	HD	1/1/98	5/31/98	A
	SSpdwy	12/2/97		
Oulu	LS	4/28/97	4/27/98	
Paris Def	Everest	3/11/98	11/3/98	
	MTM	10/15/97	3/31/98	A
	WOC	3/5/97	3/31/98	B
Paris Geo	Everest	3/11/98	9/10/99	
	SSpdwy	11/97	4/30/98	
Pensacola	Everest	3/6/98	12/31/98	
	MOF	11/8/96		A
	TF	11/6/97	3/22/98	B
Perth	Africa	12/20/97		
	Alaska	1/98	4/98	A
	RSATM	11/5/97	4/4/98	E
	SSpdwy	9/1/97	4/30/98	
Philadelphia	Alaska	6/14/97	2/5/98	A
	SC	1/30/98	6/19/98	A
	TR	10/7/97		B
Phoenix	GAW	11/15/97	5/15/98	A
	TBAA	10/4/97		B
Pittsburgh	MOF	12/12/97	5/14/98	A
	Whales	12/12/97	5/14/98	E
Poitiers Imax	Alaska	2/98	11/98	A
Poitiers Imax 3D	WOC	2/7/97	2/98	A
Poitiers MC	FITS	2/1/97	2/98	A
Poitiers Omni	MTM	2/98	11/98	
Poitiers Solido	ITD	2/7/97	2/98	A
Portland	LS	4/1/97	10/1/98	
	MOF	1/1/98	11/20/98	B
	RSATM	11/18/97	3/31/98	E
	SSpdwy	2/1/98	7/31/98	
	TR	10/97	4/98	A
Puebla	LS	9/27/97	2/15/98	
Pusan	Africa	10/97	3/98	
Quebec	ATSOT	10/18/97	2/23/98	A
	IA	10/18/97	2/23/98	B
	TR	3/98		
Regina	Everest	3/11/98	6/10/98	
	MTM	5/23/97	4/98	A
	SSpdwy	6/15/97	6/15/98	A
Richmond	Alaska	12/5/97	4/3/98	A
	MOF	12/6/97	4/3/98	B
Rio	SE	3/98	12/20/98	
Rochester	SSpdwy	3/10/98	12/31/98	
	Whales	9/12/97		A
Rotterdam	Amazon	12/11/97	6/10/98	
Saint Louis Arch	GAW	3/3/97	3/2/99	A
Saint Louis SC	GP	2/98	8/98	
	MOF	10/10/97	2/12/98	
Saint Paul	GP	2/7/98	6/98	A
	Whales	10/3/97	2/13/98	
San Antonio	Alamo	1/88	12/99	A
	MTM	8/29/97	2/98	
San Diego	Alaska	10/17/97	6/98	
	Everest	3/6/98	11/15/98	
	MOF	10/97		B
San Simeon	EC			A
Santa Clara	Closed	11/3/97	3/27/98	
Scottsdale	Amazon	2/9/98	3/3/98	
	Everest	3/5/98	7/4/98	
	Mexico	10/2/97	3/98	B
	MTM	10/2/97	2/2/98	A
Seattle Omni	EMSH			A
	LS	11/10/95	11/9/00	B
Seattle PSC	Alaska	12/97	6/98	
	MOF	7/31/97	3/4/98	
	MTM	3/1/98	9/30/98	
Seoul	SE	11/8/97	5/7/98	A
Seville	Africa	10/16/97	6/15/98	S
	Everest	3/11/98		
	TTL	10/1/97	4/30/98	
Shakopee	Closed	10/97	3/98	
Shima	VLBP	1/96	12/98	
Singapore SC	Everest	3/7/98	8/31/98	A
	L5	10/1/97	2/28/98	A
Sinsheim	ATSOT	9/12/97	8/31/98	A
	ITD	4/28/96		B
	L5	10/20/96		B
	LB	11/3/97		B
Speyer Dome	DIS	8/2/97		B
	LS	11/14/97		B
	MOF	12/5/97	4/4/98	A
	ROF	8/2/97		B
Speyer Imax	Amazon	11/14/97		
	BP	5/19/95		B
	GC	5/19/95		B



MegaMax's Gatlinburg Giant Screen Theater opens in April

	SSpdwy	11/14/97		A
	Whales	6/27/97		A
Spokane	Everest	3/26/98	9/15/98	
Stockholm	Amazon	11/21/97	3/5/98	A
	Amazon	3/6/98	11/14/98	B
	CV	11/21/97	3/5/98	B
	Everest	3/25/98	9/10/98	
	GC	3/29/96	3/5/98	B
	LS	9/8/95	3/5/98	B
	MOF	4/11/97	3/5/98	B
Sudbury	Africa			S
	GAW	1/30/98	2/15/98	
	LS	2/16/98	6/18/98	A
	SC	2/16/98		B
Sydney	Amazon	2/98	7/98	
	Everest	3/15/98		
	IN	12/4/97	2/98	
	TR	7/97	7/98	A
Syracuse	Speed	2/28/98	8/31/98	
	TTL	10/15/97	4/30/98	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	3/6/98		
Taipei MCRC	Alaska	1/98	7/98	
Tampa	GC	3/27/98	5/21/98	B
	GC	12/19/97	3/26/98	A
	ROF	12/19/97	3/26/98	B
	TF	3/27/98	6/25/98	A
Tempe	Everest	3/5/98	7/4/98	
Tianjin	Africa	1/1/98	12/31/98	
	MOTM	5/97	4/98	
Tijuana	SC	8/16/97	5/30/98	
	TR	2/98	8/98	
Tokorozawa	CV	12/1/97	3/31/98	
Tokyo ACM	L5	10/1/97	3/31/98	B
Tokyo IMAX	TR	11/97	5/98	
Tokyo TSC	SSpdwy	9/6/97		
Toronto OP	TR	3/6/98	9/98	A
	Whales	9/15/97	9/98	
Toronto OSC	Alaska	12/1/97	3/6/98	B
	TR	3/6/98	9/98	A
Townsville	SSpdwy	10/1/97	9/30/98	
Valencia	TR	3/98		
Vancouver CN	Africa	1/9/98	3/9/98	S
	Amazon	11/28/97	4/30/98	B
Vancouver SW	CV	11/18/96	11/7/98	B
	Everest	3/6/98	11/5/98	A
	LS			S
	MTM	11/17/97	3/12/98	A
	SSpdwy	11/17/97		B
Vantaa	TRF	1/9/97	8/30/98	A
Vienna	Alaska	1/8/98	3/31/98	B
	Amazon	1/9/98	6/30/98	A
Vila Franca	CV	3/1/97	3/1/98	A
	FP	5/10/97	5/10/98	A
	SE	2/1/97	2/1/98	A
	SOLOE	11/20/97	11/20/98	
Virginia Beach	FMHG	6/16/97		
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96		A
	MTM	5/21/97		B
	SE	10/31/97	4/30/98	E
	TF	7/1/76	12/31/99	A
Winnipeg	Africa	8/20/97	12/31/98	
	Amazon	3/1/98	6/30/98	
	Everest	3/11/98	7/10/98	
	MTM	11/2/97	3/4/98	
	TR	11/97	3/98	
Xalapa	LS	11/1/97	10/30/98	A
Yellowstone	RSATM	12/7/97	3/31/98	E
	Yell	10/16/97	4/30/98	A
Yokohama	SE	4/1/97	3/31/98	A
Yunelin Hsien	Beavers	1/1/98	2/28/99	
Zion	Alaska	11/10/97	3/31/98	B
	ZC	11/1/97	3/31/98	A

New Theaters

This marks the beginning of a new feature of *MaxImage!*: monthly updates on theaters under construction or recently opened. As with the bookings listings, we make every effort to see that this information is as accurate and complete as possible. If your theater is not listed or is not listed accurately, please let us know.

Short Name	Theater	Country	Mfr	Fmt	Type	Open
London Troc	Pepsi IMAX Theatre	England	IMAX	1570	3D	12/12/97
Rio	Cine IMAX	Brazil	IMAX	1570		12/20/97
Valencia	L'Hemisferic	Spain	IMAX	1570		1/98
Halifax	Empire 12 Cinemas	Canada	IMAX	1570	3D	1/23/98
Los Angeles	California Science Center	USA	IMAX	1570	3D	2/7/98
Tempe	Arizona Mills Mall	USA	IMAX	1570	3D	3/5/98
Nyack	Nyack IMAX Theater	USA	IMAX	1570	3D	3/98
Melbourne	Melbourne IMAX Theater	Australia	IMAX	1570	3D	3/15/98
Neuilly	Montpelier IMAX Theatre	France	IMAX	1570		4/98
Bogota	Bogota Science Center	Colombia	Iwerks	870		4/98
Oslo	Linstow Eiendom	Norway				4/98
Orlando Muv	Muvico Pointe Orlando	USA	IMAX	1570	3D	4/98
Adelaide	Adelaide IMAX Theatre	Australia	IMAX	1570	3D	4/15/98
Gatlinburg	Gatlinburg Giant Screen	USA	Undcd			5/98
Dublin	Parnell Centre	Ireland	IMAX	1570		5/15/98
Saint Augustine	World Golf Village	USA	IMAX	1570		5/19/98
Victoria	Royal B.C. Museum	Canada	IMAX	1570		6/27/98

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
EC	Enchanted Castle	1996	870	DCI
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	SOL	IMAX
Everest	Everest	1998		MFF
FEOC	First Emperor of China	1989		NFBC
FITS	Flowers in the Sky	1990	MC	IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
GAW	Great American West	1996		JQH
GC	Grand Canyon	1985		DCI
GP	Greatest Places	1998		SMM
HBIP	Hawaii: Born in Paradise			DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		IA
Imagine	Imagine	1994	3D	IMAX
IN	IMAX Nutcracker, The	1997	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
Mexico	Mexico	1996		SFI
MG	Mountain Gorilla	1992		IMAX
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OLL	Ozarks: Legacy and Legend	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones: At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
SFTGS	Search for the Great Sharks	1992		SMM
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
VLBP	Viva La Blanca Paloma	1994		DT
WATE	Wild Australia: The Edge	1997		BSF
Whales	Whales	1997		DCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

February - March Bookings Count

437 bookings of 68 films

#	Film	#	Film	#	Film	#	Film
42	Everest	7	Beavers	2	FOK	1	HBIP
27	Africa	7	L5	2	HH	1	Heart
24	MTM	7	SC	2	IN	1	IA
21	Alaska	6	BP	2	SI	1	Imagine
21	SSpdwy	6	GAW	2	Speed	1	Mexico
20	MOF	6	ROF	2	T90	1	MG
20	TR	6	TRF	2	Yell	1	Niagara
20	Whales	6	WOC	2	ZC	1	OLL
19	LS	5	TTL	1	Alamo	1	PO
15	SE	4	MOTM	1	Discov	1	Seasons
14	Amazon	4	SFTGS	1	EC	1	SSymph
12	CV	3	DIA	1	EMSH	1	TBAA
11	ITD	3	GP	1	EOTS	1	VLBP
10	GC	3	HD	1	FEOC	1	WATE
9	ATSOT	3	LB	1	FITS		
8	DIS	3	RSATM	1	Flyers		
8	T40	3	SOLOE	1	FMHG		
8	TF	2	Antarc	1	FP		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972 USA
Tel: (310) 247-3000

Arete Image Software
5000 Van Nuys Boulevard
Sherman Oaks, CA 91403
Tel: (888) 368-6657
Fax: (818) 501-1196

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: (773) 493-2951
Fax: (773) 493-2951

California Science Center
700 State Drive
Los Angeles, CA 90037 USA
Tel: (213) 744-7400
Fax: (213) 744-2034

Cinema Plus Pty. Ltd.
Kentbridge Building
Suite 802, Level 8
491 Kent Street
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9267-3101
Fax: +61-2-9261-2494

Dentsu Tec, Inc. **DT**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard
Suite 210
Ogden, UT 84403 USA
Tel: (801) 392-2001
Fax: (801) 392-6703

Digital Domain
300 Rose Ave
Venice, CA 90291 USA
Tel: (310) 314-2800
Fax: (310) 314-2888

Euromax
c/o Nat'l Museum of Photography, Film, & Television
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44-1-274-770-199
Fax: +44-1-274-770-199

Famous Players, Inc.
146 Bloor Street West
Toronto, ON M5S 1P3 CANADA
Tel: (416) 969-7800

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: (213) 851-4100
Fax: (213) 851-4103

Great Lakes Science Center
601 Erieside Avenue
Cleveland, OH 44114 USA
Tel: (216) 696-2844
Fax: (216) 736-7905

Hicks, Muse, Tate & Furst
200 Crescent Court, Suite 1600
Dallas, TX 75201 USA
Tel: (214) 740-7300
Fax: (214) 740-7313

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: (713) 639-4629
Fax: (713) 639-4761

Imax Corporation **IMAX**
2525 Speakman Drive
Sheridan Science and Technology Park
Mississauga, ON L5K 1B1 CANADA
Tel: (905) 403-6500
Fax: (905) 403-6450

International Space Theater Consortium
R.H. Fleet Space Theater and Science Center
P.O. Box 33303
San Diego, CA 92163-3303
Tel: (619) 238-1233
Fax: (619) 231-8971

Iwerks Entertainment
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: (818) 841-7766
Fax: (818) 841-7847

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard
Suite 225
Houston, TX 77005 USA
Tel: (713) 960-1293
Fax: (713) 960-1450

Large Format Cinema Association
8436 Colonial Drive
Stockton, CA 95209-2319 USA
Tel: (209) 477-2726
Fax: (209) 951-8113

Lumivision
877 Federal Blvd.
Denver, CO 80204 USA
Tel: (303) 446-0400
Fax: (303) 446-0101

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: (714) 494-1055
Fax: (714) 494-2079

Malden Mills Industries, Inc.
46 Stafford Street, P.O. Box 809
Lawrence, MA 01842 USA
Tel: (978) 685-6341
Fax: (978) 659-5880

MegaMax Systems, Inc.
435 Devon Park Drive
Suite 702
Wayne, PA 19087 USA
Tel: (610) 225-7200
Fax: (610) 293-3253

MegaMax Systems, Inc. **MMSI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: (916) 934-8827
Fax: (916) 934-3061

Museum of Discovery and Science
401 Southwest 2nd Street
Fort Lauderdale, FL 33312-1707
Tel: (954) 467-6637
Fax: (954) 467-0046

Museum of Science
Science Park
Boston, MA 02114-1099 USA
Tel: (617) 589-0266
Fax: (617) 589-0454

Museum of Science and Industry **MSI**
57th Street and Lake Shore Dr.
Chicago, IL 60637-2093 USA
Tel: (773) 684-1414
Fax: (773) 684-5678

National Air and Space Museum
6th Street and Independence Ave. SW
Washington, DC 20560 USA
Tel: (202) 357-1675
Fax: (202) 357-1652

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, PQ H4N 2N4 CANADA
Tel: (514) 283-9441
Fax: (514) 496-1895

National Geographic Society
1145 17th Street, NW
Washington, DC 20036 USA
Tel: (202) 857-7000

nWave Pictures
15060 Ventura Boulevard
Suite 400
Sherman Oaks, CA 91403-2402
Tel: (818) 501-7643
Fax: (818) 501-6558

Ogden Entertainment, Inc.
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: (212) 868-6000
Fax: (212) 868-5714

Orlando Science Center
777 East Princeton Street
Orlando, FL 32803-1250 USA
Tel: (407) 514-2000
Fax: (407) 514-2244

Regal Cinemas
7132 Commercial Park Drive
Knoxville, TN 67918 USA
Tel: (423) 922-1123
Fax: (423) 922-3188

Safeguard Scientifics, Inc.
800 The Safeguard Building
435 Devon Park Drive
Wayne, PA 19087 USA
Tel: (888) 733-1200
Fax: (610) 293-0601

Science Museum of Minnesota **SMM**
30 East 10th Street
Saint Paul, MN 55101 USA
Tel: (612) 221-4504
Fax: (612) 221-9433

Science World British Columbia
1455 Quebec Street
Vancouver, BC V6A 3Z7 CANADA
Tel: (604) 443-7440
Fax: (604) 682-2923

Showscan Entertainment Inc.
3939 Landmark Street
Culver City, CA 90232-2315
Tel: (310) 558-0150
Fax: (310) 559-7984

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: (212) 833-8391
Fax: (212) 833-8570

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, PQ H9S 1L7 CANADA
Tel: (514) 633-6036
Fax: (514) 633-6035

Trocadero, Plc
1 Picadilly Circus
London, W1V 7DD ENGLAND, UK
Tel: +44-1-71-434-0030
Fax: +44-1-71-434-1413

Viacom, Inc.
1515 Broadway
New York, NY 10036 USA
Tel: (212) 258-6000

Walt Disney World
PO Box 10,000
Lake Buena Vista, FL 32830-1000 USA
Tel: (407) 560-7678
Fax: (407) 560-3983

SHORTS

Alaska, Amazon up for Oscars®

Alaska: Spirit of the Wild and ***Amazon*** have been nominated for Academy Awards® in the Documentary Short Subject category. The category recognizes achievements by non-fiction films of 40 minutes or less.

Alaska was produced by **Graphic Films Corporation** in collaboration with the **Houston Museum of Natural Science** and **Alaska Film Partners, Inc.** It was directed by five-time Oscar nominee **George Casey** and produced by **Paul Novros**.

Amazon is a **Kieth Merrill** film, presented by **Ogden Entertainment**. It was directed by Oscar-winner Kieth Merrill, and produced by Merrill and **Jonathan Stern**.

The other (non-LF) nominees in the category are *Daughter Of The Bride; Still Kicking: The Fabulous Palm Springs Follies*; and *A Story Of Healing.* The winner will be announced on the Academy Awards telecast on ABC on March 23.

Don Iwerks wins tech Oscar

Don Iwerks, founder of **Iwerks Entertainment**, received the Gordon E. Sawyer Award from the **Academy of Motion Picture Arts and Sciences** at the Scientific and Technical Awards Dinner on February 28. The award, bestowed by the Academy's board of governors, recognizes "exceptional long-term accomplishments by an individual who has made substantial contributions toward the advancement of the science and technology of the motion picture."

Iwerks, son of Ub Iwerks (who also received a technical Oscar, in 1964) started developing new camera technologies at Disney in the late 1950s, guiding the development of the CircleVision 360-degree camera. With his father, he was involved in the invention of the sodium traveling matte process that allowed animation and live action to be combined in films such as *Mary Poppins*. In the mid sixties, Iwerks contributed to some of the first animatronics, including "It's a Small World" at the 1964-65 New York World's Fair.

In 1986, Iwerks founded Iwerks Entertainment with **Stan Kinsey**, to develop new motion picture technologies for special venues.

Videotape of the presentation of the Oscar statuette will be included in the March 23 Oscar telecast.

Don Iwerks

ISTC Web site online

The **International Space Theater Consortium** launched its World Wide Web site in January. The site includes a list of all ISTC members and a membership application, and promises future features such as a members' newsletter and career corner. The address is www.istcon.org.

JSTC disbands

According to a story by **Kasho Furuya** in the **LFCA n**ewsletter, the **Japan Space Theater Consortium** decided at its November conference to discontinue meeting as it has in the past. The group had focused exclusively on the 15/70 format, and disagreements arose about including other formats. Conferences with screenings in all formats will continue to be held by **Oh-gata Japan**, another LF industry group. Furuya writes that "Japan's large-format industry has deteriorated significantly over the past 12 years," citing budget cuts at many institutional theaters.

Africa DVD has 8 languages

Lumivision Corporation has released ***Africa: The Serengeti***, the first DVD to use all eight Dolby Digital 5.1 Surround Sound tracks provided by the format. The disc includes tracks in English (narrated by James Earl Jones), Bavarian, Castilian, Spanish, French, Japanese, Korean, and Mandarin Chinese. It also includes closed captioning.

DVD (Digital Versatile Disc) is the same size as a CD, but can hold seven times as much data. One disc can hold a full-length motion picture with eight tracks of surround sound and twice the picture quality of VHS tape. The suggested retail price for *Africa* is US$30.

Africa: The Serengeti was produced by **Graphic Films** for the **Houston Museum of Natural Science**.

LF Movies: salesman's friend

In a syndicated article that appeared in newspapers in Charlotte, NC; Denver, CO; Dallas, TX, and elsewhere, marketing consultant Jeffrey Gitomer recommended that salesmen take their prospects' families to LF theaters. In an article expounding the importance of developing friendships with clients, Gitomer advises "If your customer has kids, get a few tickets to an IMAX theater. Talk about solidifying a relationship – an IMAX movie is great fun, and it ain't just for kids."